

ONE TONE MODES NOW

Violent Contrasts Less Seen in Dress.

NEW STUFFS FOR SPRING WEAR.

Pretty Novelties in the Shops to Tempt Women.

The Full Skirt and Its Modifications—Flounces still most fashionable—Horizontal Skirt Trimming Retains Its Vogue—Handsome Velvet Costumes—Attractive Dresses for the Debutante—Changes in the Shape of the Bodice.

January, like August, is a silly season from a sartorial point of view; and, were it not for the few spring materials that blossom hardly behind shop windows, the fashion chronicler would discover very few distinct novelties during this month. The modes for the winter are definitely settled, and though new details are constantly being evolved, it is safe to generalize regarding the lines of costumes. The chief few are following the Parisian lead more closely than the majority of American women, and one must choose between the exclusively modish and the popularly modish; but the two have many more points of contact than they had early in the season. Some French dress ideas are never accepted without modification here, but as a rule a certain set of fashionable women follow closely upon the heels of the Parisian in the matter of modes. The crowd, even the exceedingly well dressed crowd, lags behind at least six months, and usually accepts the French inevitable when the Parisian is just about ready to drop that mode and adopt another.

The full skirt is a case in point. Paris long ago accepted it unreservedly, though even in Paris Paquin fought for three years to launch this fashion before he was successful.

The American woman is still dubious about the full skirt, refuses to take it seriously, hesitates upon compromises, and even when she does consent to voluminous folds in her crêpe or mousseline gown

but the gown lessens the amount of material to be filled or plaited into the band, and the skirt top may be filled slightly at the waist line and still avoid any awkward excess of material at the band or over the hips.

In soft lightweight materials such a



protection is hardly necessary, though even here careful cutting and slight goring are demanded if the skirt is to hang

left free; it is better to use some frank stitching to stay them. Plaited skirts with trimming of passementerie, beading or embroidery running down the plait to yoke depth and holding the fulness flat for that distance are often successful, as in the case of the French model from which one of the sketches for the large group was made. The bolero with double cape, giving the pelerine idea and trimmed to correspond with the skirt, is also worth noting in this model, and the whole gown, while easily copied, is distinctly up to date.

Another French in the same group, while equally simple in appearance, has a skirt that presents more difficulty. The costume is of the finest check in brown and white and is trimmed in bands of white cloth on which are applied pastilles of brown velvet.

The full skirt is laid in box plaits, and box plaits adapt themselves to the new skirt lines much less readily than side plaits. It is absolutely necessary that box plaits should be held in some way over the hips if they are not to be cumbersome, and the skirt must be so cut and gored that the fulness will diminish very perceptibly at the top, and the box plaits may be shaped, broadening toward their lower line and narrowing toward the band.

Horizontal skirt trimming retains its vogue although, particularly in rich and heavy materials, a perfectly plain skirt with no ornament save its long graceful folds is much in evidence. The religious or nun's tucks are the only trimmings of other skirts. Again, there may be a deep flat hem of contrasting material, but a skirt trimming is by no means essential to-day.

lacking in a host of the more fully trimmed velvet gowns.

Another simple but effective velvet gown



has its skirt length broken by three waving lines of heavy lace. The velvet bodice is made with a velvet berthe headed by a band of velvet, passing below a round yoke and collar of lace, and the large flowing

materials may enter into the composition of the modish gown, but the violent contrast of old days are little seen.

A more kind of striking color, a touch of gold, a line of dark or light fur, is permissible; but cloth, velvet, chiffon lace, tulle, etc., all united in one costume will very possibly be in one line. Extra and other light lines are used upon materials of varying colors, but are less seldom called into play upon the strictly fashionable street costume than lace dyed to match the material of the frock.

Very noticeable, too, has been the renewed decided tendency toward the use of warm rich colors rather than the light pastel shades and the indefinite blendings. This change is noticeable in any daytime gathering of fashionable folk, and is even more pronounced in Paris than here. The all white costume and the black and white combinations have also declined in favor.

Frank browns, greens, purples, blues, reds are fashion's favorites, and though the hues are rich they are seldom glaring unless judiciously handled. The one tone idea already mentioned tends to prevent any of the conspicuous and bizarre effects that might result from the using of such strong colors in combination; and when combinations of color are employed the mingling is done most discreetly and is more likely to take the form of several shades of the one color than of the union of radically contrasting hues.

In the realm of house and evening gowns there is naturally more combining of colors, for here the pompadour and other flowered stuffs enter the field, and light shades may be safely combined, where strong dark colors might work havoc.



demands clinging lines in her cloth or tulleline or velvet. She will have to come around to the fulness, but the capitulation comes slowly and there's no telling what skirt lines the Parisian makers will be advocating by the time the full skirt of the present mode is universally popular here.

While the latest skirts are filled or plaited into the waist band and the skirt yoke is practically out of fashion in Paris, many devices are contrived to lessen the fulness around the hips and preserve a somewhat

and fit well. There must be no resemblance to the old-time gored skirt. The folds must fall in straight lines, changing gracefully with every movement of the body, yet the extreme fulness beginning high above the knee, just below the hips in fact, must swell to still greater dimensions at the foot.

In some instances, particularly in the case of the frilled or flounced skirts, this effect is achieved by a circular flounce of great depth set upon a top also somewhat circular in cut, but less flaring. The joinings must be hidden under shirring, puffing, ruching or some other trimming, and this trimming must be repeated above or below the line of union so that no suggestion of the added flounce may be given.

Flounces are not fashionable, but they must be frankly full flounces, often cut altogether on the straight and many with upstanding headings of corded shirring, puffing, etc. The circular flounce as a scheme for attaining correct skirt line is regarded as a confession of inability to obtain the result in a more skillful way, and so is not to be acknowledged.

Where skirt yokes are used at all, they are shallow and consist of lines of corded shirring, smocking or gauging. Occasionally one sees yoke effects in vertical tucks or plaits, but this is, as a rule, a concession to some special heaviness or stiffness of material.

A straight front panel or breadth whose straight lines run quite to the waistband is frequently combined with a shallow shirred or corded yoke across hips and back; and many new skirts have a box plait front, stitched flatly on either side to below the hips, while around the rest of the skirt the fulness is laid in fine plaits at the band and falls free from there. Some makers stay these side plaits slightly by a stitch or two underneath each, just below the band and on the hip curve; but it is hard to do this without spoiling the line and giving an impression of stiffness.

On the whole, if the plaits are not to be

There are, of course, many cloth and velvet gowns with flounced skirts, skirts trimmed from hem to knees in appliqué embroidery or lace, skirts trimmed in bands of heavy lace borders by puffing, fur, etc.; but, on the other hand, some of the handsomest velvet skirts are of the absolutely plain variety. The handsome



velvet costume shown among the small cuts illustrates the latter idea most successfully and though costly because of the quality of its velours supplie, is plain to point of severity.

Its full skirt falls from waist to hem in unbroken sweeping folds that show to perfection the quality and the gleaming lights and shadows of the deep purple velvet. The long coat worn over a lace blouse has embroidery in shaded purples, but chiefly in the tone of the velvet, upon the girle and the high Directorate collar.

A scarf of rich lace passes around the collar and knots simply in front like a cravat. For a tall woman of fine figure this model is eminently desirable and has a distinction

leaves of velvet are slashed and fall over undersleeves of lace.

Going back to the vexed problem of the skirt, there is much uncertainty concerning the correct length, and what the spring developments will be is a theme for debate and prophecy.

This winter the round skirt has had first place, save in formal evening attire and in walking costumes. This skirt, very full around the feet, is of an unconscionable length in front, lying on the floor several inches at the front and sides and only slightly longer at the back.

The model still holds its own, but there are rumors that the skirt of normal front length with a short trained back is gaining favor for afternoon frocks. The decidedly 1890 skirt with frills and flounces really demands the round model and will doubtless retain it as long as the 1890 modes remain in fashion; but the plainer skirt and the fully trimmed skirt m'y, as the report suggests, lengthen in the back and take a less awkward length in front. Several of the foremost Parisian dressmakers give the idea their approval.

The round skirt is charming for the youthful dancing frock, and, frilled, flounced, festooned and garlanded, is an important feature in the debutante's outfit.

Never were frocks more delightful turned out for that same debutante than are being provided for her now. Simple or ornate, inexpensive or costly, they may all be dainty, becoming, altogether appropriate for the girlish wearer.

Smocking has come into high favor and rivals gauging and tucking in the making of these youthful frocks. Bands of puffing, too, are having great popularity, and these bands are introduced upon street gowns as well.

They appear in velvet upon many of the cloth gowns, and one of the latest fads is the use of mousseline or chiffon as trimming for cloth or other heavy material in the same color. This sheer trimming takes the form of puffings, frills, etc., and while it must be used sparingly and with judgment, it softens the severity of a cloth frock and when cleverly handled is charming.

The prevalence of the one tone costume becomes more and more marked. Many

New organdies mousselines, nets and other sheer materials are already in the market, and, as usual, the flowered stuffs are the most attractive harbingers of coming spring modes; but also as usual the single tone summer frocks will later on be found even more fashionable and certainly more generally becoming.

The sheer fabrics with large flower designs make charming summer frocks or dance frocks for early spring, but they are not for all figures, and only the slender woman is at her best in them. There are innumerable new fabrics in one color, and for the woman who does not like a plain material



there are brocades of all sorts in all materials, but in single tones.

The soft silks and Liberty satins are exquisite in these one color brocades, and while plain satin holds its newly acquired place in the front ranks of fashion, the variations upon it in brocade and brocade satins are most alluring. Dots

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of all sizes, stripes, bow-knots, 'cove designs, tiny wreaths—all these designs and many more appear upon the satin surface in exactly the shade of the groundwork, and without in the slightest degree detracting from the supple softness of the material.

In the delicate pink and yellow shades



these figured satins are particularly lovely; and, among the new goods, certain creamy pinks of the peach order and varied tones of what was once called corn color are especially in evidence. What the leading tones of the summer will be remains to be seen, but these pinks and yellows and the lilac or pale orchid mauve shades bid fair to lead, and are delightful summer tints.

Among the simpler silks fitted for shirt waist suits and general utility wear, the soft, waterproof taffetas and the Louisines are the favorites, but the irreplaceable foulard robe up serenely in new beauty of color and design and will be much worn.

Reasoning, presumably, from the facts of the winter season, the manufacturers have given much attention to the browns



in planning the spring materials, and brown is, so far, the most prominent shade in the market and, as usual, the flowered stuffs are the most attractive harbingers of coming spring modes; but also as usual the single tone summer frocks will later on be found even more fashionable and certainly more generally becoming.

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In the coming season. The browns are too numerous to be a safe investment and, moreover, brown has not the same intrinsic merits for summer wear as it has for winter use.

It is essentially a warm color, save in its light mode shades, and though at its best in combination with white, it will not look so cool on the hot summer days as the perennially popular blue and white, or the soft green and white seen frequently among the new taffetas and Louisines.

Late last summer, one New York firm had much success with some exclusive foulards in tiny checks strewn with water dots in contrasting color. This season there are many variations upon that idea. The most attractive of them, so far, is a



1870 1904

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soft lustrous Louisine in pinhead checks of black and white over whose surface are scattered small water dots in some one color—turquoise, lettuce green, lilac or red.

On the same order are waterproof proof taffetas, soft as foulard, in pinhead checks of light blue and white, or lilac and white, strewn with little white dots. It would be hard to imagine a summer shirt waist suit material more charming than one of these silks, but prophecy says that taffetas of the same sort or Louisine with a white ground checked finely in hair lines of black is to be even more popular than the colors.

This same black and white taffeta comes with a watered surface, and some examples show not only the check and gleaming moiré finish, but also the smallest of black dots not too close together.

Among the new foulards are some effective designs whose foundations have fine broken lines of white and color, producing an odd, mixed, indefinite effect that is by no means a fixed hair line stripe. Over this surface are the inevitable water dots in the color used in the background.

Bordered materials are numerous among the advance spring showings, the fabric being, in almost every case, of extra width so that its width may form the skirt length and the narrow border may trim the skirt bottom. These stuffs in soft silk and cotton mixtures or sheer cottons are well adapted to the full skirt and may be made up with little trouble, as the material requires no trimming save its own border.

A silk and cotton tissue with a white ground over which are scattered at wide intervals single violets and a deep border of clustering violets and leaves is one of the prettiest of these new bordered fabrics. Draped on festooned flounces of lace often in comparatively narrow widths, are much liked upon evening gowns, and artificial flowers, the pink button roses in particular, are used in innumerable ways.

With the draped flounces these roses in garlands, market bunches or tiny wreaths are almost inevitable, and one of the trimmings successfully used upon many evening frocks is a ruche of lace made of two frills of two inch lace, with a line of tiny roses, running like a rib, along the joining of the frills.

Ruching has lost none of its prestige, although bouillonnés or lines of puffing are often set on in scroll designs as a substitute for the scrolls of narrow ruching. The sharp pointed bodice, either draped or girled, the outlined bust and waist curve and the somewhat scantily trimmed décolletage are undoubtedly making headway against the high round girle and vague bolero, blouse, berthe, etc.; but it is impossible to tell how far the movement will go.

Juvenile Views of Marriage.

From the Philadelphia Telegraph.

He was a curly headed boy with life before him. She was a little girl with a saucy pug nose, but wise, it would seem, beyond her years. The fact that she was nursing a doll with eyes that opened and shut with a click may have been her inspiration.

"Say, sister, I think I'd get married if I knew how."

"Oh, that's easy," replied the owner of the pug nose. "First you kiss a diamond ring and then you buy a gold ring, like mamma's got, and give that to her. And then you must buy her a watch for her birthday."

"An' what she give me?" expectantly asked the child.

"Why, nothing," of course," smartly replied his little companion.

"Sister," he added, "I guess I won't marry."

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